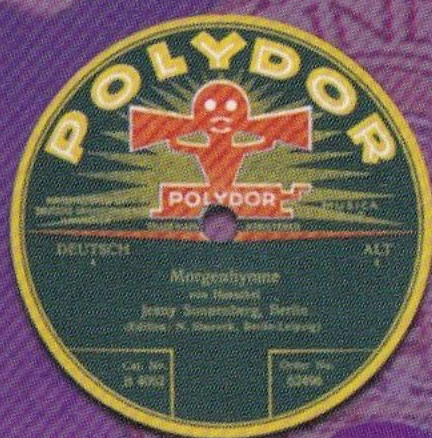
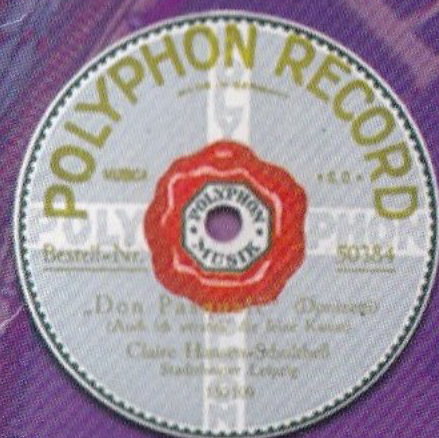
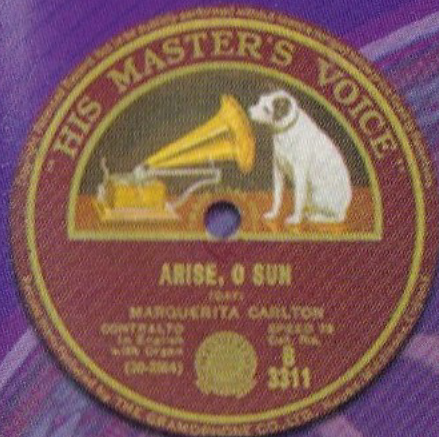




Vocal Record Collectors' Society

2012 Annual Issue

Vocal Record Collectors' Society 2012 Annual Edition

The VRCS is an organization consisting of record collectors who reside primarily in the New York City metropolitan area. Originally founded in 1956 as one of four competing groups, it was the only one to survive, due to its broad base of membership. In 1959 the VRCS issued its first annual record, an LP containing rare and unusual recordings not available to the general public.

The Society has continued to grow (now numbering over 200 members world-wide) and so has the scope of the annual issue, which is now a CD.

For further information concerning membership and purchase of back-issues of the annual issue (1984-1992: LP in limited quantities; 1993-Present: CD), please contact:

Joe Pearce
116 Norman Avenue, Brooklyn, N.Y. 11222 USA,
or joe.pearce@verizon.net.





**ROSA CALIGARIS, Soprano: Verdi - La forza del destino: Act 2 -
"Madre pietosa Vergine"**

Sung in Italian w/ Salvatore Cottone, Piano

12" Acoustic Pre-Dog Gramophone Monarch Record 053011 (mtx. Con 564)

Recorded in Milan, 1903 74.30 RPM 3'52"



**EMILIO PEREA, Tenor: Cilea - L'Arlesiana: Act 4 - "E la solita storia"
("Lamento di Federico")**

Sung in Italian w/ Salvatore Cottone, Piano

10" Acoustic Pre-Dog Gramophone Concert Record G.C.-52179 (mtx. H 2365L)

Recorded in Milan, 1905 74.80 RPM 3'11"



LUCETTE KORSOFF, Soprano: Ricci - Une folie à Rome: "Valse"

Sung in French w/ Orchestra

10" Acoustic Disque Pour Gramophone G.C.-33744 (mtx. 15461u)

Recorded in Paris, November 26, 1909 75.90 RPM 3'29"



**RICHÁRD ERDÖS, Bass: Halévy - La Juive: Act 3 - "Vous qui du Dieu vivant"
("Malédiction")**

Sung in Hungarian w/ Emil Lichtenberg, Piano

10" Acoustic Lyrophon 6160 (mtx. 6160U)

Recorded in Budapest, 1905 96.70 RPM 2'41"



**PAULA DOENGES, Soprano: Wagner - Götterdämmerung: Act 3 -
"Fliegt heim ihr Raben"**

Sung in German w/ Orchestra conducted by Eduard Künneke

10-3/4" Acoustic Odeon 99578 (mtx. xB 4875)

Recorded in Berlin, 1910 75.00 RPM 2'49"



**PAUL REIMERS, Tenor: Dvořák - Gypsy Songs: "Songs My Mother Taught Me"
Op. 55, No. 4**

Sung in English w/ Piano Accompaniment

10-3/4" Acoustic Odeon 30647 (mtx. Xa 895)

Recorded in Berlin, 1907 77.20 RPM 2'17"



HEDY IRACEMA-BRÜGELMANN, Soprano: Verdi - Otello: Act 4 - "Ave Maria"

Sung in German w/ Orchestra

11-3/4" Acoustic Odeon 76155 (mtx. xxB 5238)

Recorded in Berlin, September 1911 77.80 RPM 4'21"



**ALLEN C. HINCKLEY, Bass: Weber - Der Freischütz: Act 1 -
"Schweig, schweig, damit dich niemand warnt" ("Arie des Kaspar")**

Sung in German w/ the Hamburg State Opera Orchestra conducted by William Harmans

10" Acoustic Pre-Dog Gramophone Concert Record G.C.-3-42997 (mtx. 3975r)

Recorded in Hamburg, 1908 75.00 RPM 3'21"



GEMMA BOSINI, Soprano: Catalani - La Wally: Act 1 - "Ebben, ne andrò lontana"

Sung in Italian w/ Orchestra conducted by Carlo Sabajno

12" Acoustic Concert Record "Gramophone" S 3690 (mtx. 3092c)

Recorded in Milan, February 7, 1917 77.20 RPM 3'39"



HANS LISSMANN, Tenor: Méhul - Joseph (en Égypte): Act 1 - "Champs paternels"

Sung in German w/ Orchestra conducted by Dr. Frieder Weissmann

12" Acoustic Parlophon P 1404-I (mtx. 2-6009)

Recorded in Berlin, September 12, 1922 79.80 RPM 3'45"



CLAIRE HANSEN-SCHULTHESS, Soprano: Donizetti - Don Pasquale: Act 1 - "So anch'io la virtù magica"

Sung in German w/ Orchestra

12" Acoustic Polyphon Record 50384 (mtx. 825as)

Recorded in Berlin, 1922 79.60 RPM 4'46"



KARL ARMSTER, Bass-Baritone: Lortzing - Undine: Act 3 - "O kehr' zurück"

Sung in German w/ Orchestra

10" Acoustic Polyphon Record 31183 (mtx. 280ar)

Recorded in Berlin, 1920 78.60 RPM 3'08"



JENNY SONNENBERG, Mezzo-Soprano: Henschel - "Morgenhymne" Op. 46, No. 4

Sung in German w/ Orchestra

10" Acoustic Polydor B 4062 (mtx. 1669at)

Recorded 1925 79.80 RPM 1'51"



BJÖRN TALÉN, Tenor: Mascagni - Iris: Act 1 - "Apri la tua finestra" ("Serenata")

Sung in Norwegian w/ Dr. James Simon, Piano

12" Acoustic Homocord B.8258 (mtx. 51113)

Recorded June 24, 1925 77.79 - 78.73 RPM 2'19"



ZINAIDA JURJEVSKAJA, Soprano: Rimsky-Korsakoff - "Snegurochka" ("The Snow Maiden"): Prologue - "S Podruzhkami Po Yagodu Khodit" ("Snow Maiden's Aria")

Sung in Russian w/ Orchestra

12" Acoustic Homocord "Vollklang" 8213 (mtx. 51067)

Recorded in Berlin, May 15, 1923 80.00 RPM 3'44"



EDMOND RAMBAUD, Tenor: D'Amor/Marshall - La Chanson de Mon Coeur: "Toujours je vous entends"

Sung in French w/ Orchestra conducted by Armand Bernard

10" Electric French Columbia RF 34 (mtx. L 2622-1) Recorded ca. 1930 76.69 RPM 3'08"



HERMANN SCHEY, Baritone: Goethe/Schubert - "Erlkönig" (Op. 1) D.328

Sung in German w/ Berlin State Opera Orchestra conducted by Selmar Meyrowitz

12" Electric Ultraphon E 524 (mtx. 30488)

Recorded May 26, 1930 81.55 RPM 4'17"



**AKAYO OGINO, Soprano: Unknown arr. Coppola - Momizouri: "Uta"
("Chanson de la Récolte du Riz")**

Sung in Japanese w/ Orchestra conducted by Piero Coppola

10" Electric Disque "Gramophone" DA-4826 (mtx. OW 1432-I)

Recorded 1932 78.00 RPM 3'05"



**AKAYO OGINO, Soprano: Unknown arr. Coppola - Momizouri: "Uta"
("Chanson du Faucher")**

Sung in Japanese w/ Orchestra conducted by Piero Coppola

10" Electric Disque "Gramophone" DA-4826 (mtx. OW 1433-I)

Recorded 1932 78.00 RPM 3'13"



**GEORGES JOUATTE, Tenor: Délibes - Lakmé: Act 1, No. 6 -
"Fantasie aux divins mensonges"**

Sung in French w/ Orchestra conducted by Gustave Cloëz

12" Electric Odeon 123.804 (mtx. XXP 7309-1)

Recorded October 16, 1931 76.60 RPM 4'08"



MARGUERITA CARLTON, Contralto: Day - "Arise, O Sun"

Sung in English w/ Organ Accompaniment by Reginald Goss-Custard

10" Electric His Master's Voice B 3311 (mtx. Bb 18614-I)

Recorded January 23, 1930 78.70 RPM 2'36"



**NINON VALLIN, Soprano/ANDRÉ BALBON, Bass-Baritone:
Massenet - Manon: Act 3, Scene 1 - "Pardon, mais j'étais là"**

Sung in French w/ Orchestra conducted by Godfroy Andolfi

10" Electric Pathé PG 70 (mtx. CPT 2533-1) Recorded February 29, 1936 78.20 RPM 3'22"



MICHEL SÉNÉCHAL, Tenor: Rossini - "Arietta all'antica"

Sung in French w/ Jacqueline Bonneau, Piano

7" Electric Lumen 45 rpm LD 1.431A (mtx. 45 LDZ 467)

Recorded ca. 1956-7 45.36 RPM 2'27"



NICOLAI GEDDA, Tenor: Ray/Rolf - "The Sunshine of Your Smile"

Sung in Swedish w/ Orchestra conducted by Kurt Bendix

10" Electric Odeon ZA 18 a (mtx. Sto 8408-1S) Recorded ca. 1953 77.40 RPM 3'09"

Total Time: 79'55"

Rosa Caligaris (????-????)

For such an active operatic soprano, surprisingly little biographical information can be found. Perhaps part of the problem may be that she is occasionally listed as Caligaris-Marti (or Marty). It seems that she was probably born in Trieste. I found no mention of her early life or of her teachers. First mention of her career appears in cast lists from 1880 at the Teatro Riccardi in Bergamo. Her first major roles seem to have been Giselda in Verdi's *I Lombardi* and Elvira in *Ernani* at the Teatro dal Verme in Milan, in 1881. She obviously did some touring since she was favorably mentioned in a review in the September 16, 1882 issue of *Musical World*, in what appears to be a traveling opera company's performance of *Ernani* at the Teatro Ben Retiro in Barcelona. Returning to Italy, in October of that year she repeated the role of Elvira at the Teatro dal Verme. During the 1880s and 1890s she performed throughout Italy, appearing in Spain, Chile and elsewhere in South America, as well as in major cities in Russia. Her roles included Gioconda, Valentin in *Les Huguenots* (one of her most popular), Leonora in both *La forza del destino* and *Il trovatore*, Desdemona in *Otello*, Lady Macbeth, Selika in *L'africaine*, Elena in Verdi's *I vespri siciliani*, Aïda, Lucrezia Borgia, and Santuzza in *Cavalleria rusticana*. Although her repertoire was quite varied and she sang often, it seems that it was mainly for secondary opera houses in major cities. The highpoint of her career was 1902 when she appeared as Leonora in performances of *Il trovatore* at Milan's La Scala with Elisa Bruno, Julian Biel, Antonio Magini-Coletti and Giovanni Gravina. She does not, however, seem to have become a regular there. In 1903 she repeated that role at the Teatro Fenice in Venice with Margherita Julia, Antonio Paoli and Titta Ruffo. Caligaris also performed in Odessa (1898-99) and in Bucharest (1905). It was also during this time she made recordings for G&T (1903-04) and Pathé (1905).

Emilio Perea (1884-1946)

This Milanese tenor studied voice at the Verdi Conservatory in Milan with Nino Cairone. He made his operatic debut in 1904 in Donizetti's *Linda di Chamounix* and the next year sang Dufresne in Leoncavallo's *Zazà* in Brescia, Elvino in *La sonnambula* in Palermo, and Wilhelm Meister in *Mignon*, in Modena. By 1906 he had joined an Italian touring company, performing at such places as the Teatro Principal in

**Emilio Perea**



Lucette Korsoff

Mexico City. During this tour he met Fausta Labia (sister of the more famous Maria) with whom he sang *Fedora*, *Andrea Chénier*, *Rigoletto*, and *Tosca*. They married in 1907 but separated in 1911. (Their daughter, Gianna Perea-Labia, later became a fine singer in her own right.) In 1907 Perea sang in the world première of Giordano's *Marcella* at the Teatro Costanzi in Rome. He then sang for a number of years at all the major Italian houses and appeared as a guest artist in Barcelona, Madrid and Kiev (1912). During the summer of 1913, he toured South America with the Walter Mocchi Opera Company, singing Lohengrin, Faust in Boito's *Mefistofele*, Pinkerton in *Madama Butterfly* (with Maria Farneti), and Almaviva in *Il barbiere di Siviglia* (with de Luca). By 1914 he had returned to Rome, where he sang in *Lohengrin* and then in that city's première performance of *Parsifal*. Despite such honors, Perea considered the highlight of his career to have been performing Almaviva (his favorite role) in the 1916 La Scala centennial celebration performance of Rossini's *Il barbiere di Siviglia*. Also that year he sang in Franck's *Les Béatitudes*. After the war, in 1920, Perea sang in Cairo, and continued to sing in the Italian provinces until 1925, retiring in 1926. He recorded for G&T, Fonotipia and Columbia Records.

Lucette Korsoff (1876-1955)

One of the great florid artists of the 20th century, this soprano was a prolific recording artist. She was born in Genoa, the daughter of the then famous Russian baritone, Bogomir Korsoff. In 1892 she made her debut at the age of 16 in Pergolesi's *La serva padrona*, in St. Petersburg, and was granted a scholarship to continue her training with Frederic Boyer and Rosina Lambord in Paris. (In 1913 she also studied with the famous soprano Teresa Arkel.) In 1897 Korsoff sang in the Opera Theatre of Liège and then in 1900 undertook a very successful tour of Egypt with a French company, singing such roles as Ophelia in Thomas' *Hamlet* (in Cairo) with Renaud. In 1901 she made her debut in the Opera Theatre of Toulouse. It was Renaud who recommended her to the Opéra-Comique where she made her debut on September 17, 1902 in *Lakmé*. Among other roles she performed there were: Rosina in *Il barbiere di Siviglia*, Philine in *Mignon*, Marie in *La fille du régiment*, Micaëla in *Carmen*, Norina in *Don Pasquale*, the Queen of the Night in *Die Zauberflöte*, Mireille, Baucis in *Philémon et Baucis* and Musetta in *La bohème*. She was engaged as a guest artist at the Théâtre Royal de la Monnaie in Brussels, for the 1904-05 season and returned in 1905, remaining for two more seasons. During that time she added Sophie in

Werther, Isabelle in *Le pré aux clercs*, Anna in *La dame blanche* and Susanna in *Le nozze di Figaro* to her repertoire. It was in Brussels that she created the title role in André Gaillard's *Les Amaryllis* on February 8, 1907, and shortly thereafter the role of Marienka in Smetana's *The Bartered Bride*, in its first performance at the Monnaie, on February 23, 1907. In 1908 she sang in Algiers, then again in 1908-10 at the Opéra-Comique. In 1909 she created quite a sensation as the Queen of the Night in *Die Zauberflöte*. Korsoff traveled to the United States and between 1910 and 1912 had great success in the major cities in both opera and concert venues. In 1914 she sang in London and then appeared in some Italian theaters. In 1918 Lucette Korsoff gave a guest performance at the Opera of Monte Carlo, where she returned in 1922 in Massenet's *Amadis*. In 1922 she retired and taught in Paris and Brussels. Two of her pupils were the dramatic soprano Gina Cigna and the wonderful tenor Joseph Rogachewsky. She recorded extensively for French HMV, Zonophone, Aeolian and Pathé, and made single discs for Disques Dutreix and Edison. As expected, Korsoff made many recordings of the typical florid repertoire; fortunately, we at the VRCS were able to unearth an aria from Ricci's *Une folie à Rome*.

Richàrd Erdös (1881-1912)

This bass was born in Brno, and was of Jewish-Hungarian extraction. He was raised in a Jewish orphanage in Budapest and from an early age sang in the local synagogue choir. His voice was discovered in 1902 by the Intendant of the Budapest Opera, Rezső Máder. With his assistance he enrolled in the Munich Conservatory. He was contracted in the 1904/1905 season to replace the great Hungarian bass, David Ney, at the Budapest Opera. While there he sang such roles as Colline (he created the role for the Budapest Opera premiere of *La bohème* in April of 1905), Sarastro in *Die Zauberflöte*, the Cardinal in Halévy's *La Juive*, Daland in *Der fliegende Holländer*, Marcel in *Les Huguenots*, and Baron Ochs in the 1911 Budapest premiere of *Der Rosenkavalier* (considered by many to be his finest achievement). At the time of his operatic career, he was part of the choir that was employed during the High Holidays at Budapest's famous Dohány Synagogue. He was contracted to sing with the Frankfurt Opera for the 1911-1912 season. In January of 1912 he sang in the premiere of Hermann Wolfgang von Walterschauen's *Oberst Chabert*. He died suddenly, at 31, in the midst of appearances in Frankfurt. He was the father of the American children's author Richard Erdoes. Erdös' son was also of interest. He was



Richàrd Erdös



Paula Doenges



Paul Reimers

born shortly after his father died, grew up in Vienna, and was educated at the Berlin Art Academy. He was anti-fascist and because of clever caricatures that he drew, was harassed by the Nazis. He eventually fled to New York City. It was here that he met his second wife, who was the art director for Life magazine. It was while on an assignment for Life magazine in 1967, at the Pine Ridge Indian Reservation, that he became heavily involved in the American Indian Movement (AIM), which became politically active in the early 1970s. In 1975 he moved to Santa Fe, New Mexico, remaining active in Native American civil rights right up until his death in 2008. The elder Erdös made recordings for Lyrophon, G&T, Odeon, Pathé and Favorite.

Paula Doenges (1874-1931)

This soprano was born in Leipzig and studied voice there with Rebling and Proft. She made her stage debut in 1891 at the opera house in Leipzig as Agathe in *Der Freischütz*. In 1906 she sang Tirzah in the world première of Ethel Smyth's famous opera, *The Wreckers*. In 1906 she was a successful guest artist at Frankfurt, and by 1908 had become their house dramatic soprano, singing such roles as the Wagner Brünhildes, Reiza in *Oberon*, Isolde, Santuzza in *Cavalleria rusticana* and *Elektra* (the Frankfurt premiere in 1909). She remained with the Frankfurt house until 1913. After that she was engaged in Munich, Karlsruhe, Wiesbaden, Dresden, Hanover, Vienna, and at Covent Garden. Her roles also included the Countess in *Le nozze di Figaro*, Katherine in Goetz's *Taming of the Shrew*, Leonore in *Fidelio*, Sieglinde in *Die Walküre* and Elisabeth in *Tannhäuser*. Doenges recorded only this one disc for Odeon, the other side being Santuzza's aria from *Cavalleria rusticana*.

Paul Reimers (1877-1942)

This German tenor was born in Lunden, Germany, and originally studied voice with Spengel in Berlin. He made his stage debut in 1903, in Hamburg, as Max in *Der Freischütz*. He decided, however, that he preferred oratorio and Lieder work. By 1908 he was giving major recitals in Vienna. He was especially known for his interpretation of the tenor part in Beethoven's *Ninth Symphony*. He performed in Holland, Belgium, England and France. Interestingly, he was the first German singer to highlight French songs in his recitals - introducing such composers as Debussy to the German public. And conversely, he introduced German Lieder (especially the songs of Hugo Wolf) into the pro-

grams he gave in France and Belgium. He came to the United States in 1913 and had such success here that he decided to remain, settling in New York City, and only returning to Germany to give master classes in Lieder, as well as singing at Baden-Baden's summer festivals. In 1924 Reimers became a professor at the famous Juilliard School of Music in New York City and eventually became director of its vocal department. For twenty years he was considered one of the finest recitalists of his era. Reimers made many recordings for Odeon, Victor (including a number of duets with Alma Gluck and Hulda Lashanska) and Edison.

Hedy Iracema-Brügelmann (1879-1941)

This soprano was born in Porto Alegre, Brazil in 1879 (some sources indicate 1881) as Hedwig Hänsel. When she was a teenager in 1894, her father was killed, the victim of a political crime in Brazil. After studying in Germany, she returned to Brazil around 1904 and remained there for a few months, performing in recitals and musical events in Rio de Janeiro and other cities. She returned again to Rio in 1907, when she performed in recitals together with her sister, Amalia (also a well-know singer), in programs that included songs and arias from various operas. Her operatic debut took place in Stuttgart in 1910, as Elisabeth in *Tannhäuser*. In 1913, she appeared at the Royal Opera House, Covent Garden, as the Marschallin in *Der Rosenkavalier*; she reprised this role at the Zurich Opera in 1917. In September of 1915 she sang the title role in the world première of Max von Schillings' *Mona Lisa*. Between 1917 and 1920 she was a member of the Vienna Staatsoper. While there, her repertoire was quite varied: *Aida*, *Un ballo in maschera*, *Carmen*, *Lohengrin*, *Parsifal*, *Der fliegende Holländer*, *Tosca*, *Les Huguenots*, *Martha*, *Ariadne auf Naxos*, *Il trovatore*, *Otello* and *Elektra*. She also sang with the Berlin Opera and in concert with the Berlin Philharmonic. From 1920 to 1926 she sang at the Badisches Staatstheater in Karlsruhe. Unfortunately, in 1926 she fell from a ladder during a performance, breaking a leg and part of her hip. She was hospitalized for almost a year. After recuperating she tried to resume her career but found that the type of movement necessary for the operatic stage caused her too much discomfort and pain. She retired in 1927, devoting herself to teaching voice in Karlsruhe, where she died in 1941. Although her career was somewhat short, she was a highly respected artist. Iracema-Brügelmann recorded for Odeon.



**Hedy
Iracema-Brügelmann**



Allen C. Hinckley

Allen C. Hinckley (1877-1954)

This bass attended Amherst College and the University of Pennsylvania, eventually studying with Oscar Saenger in New York and then in Germany. In 1903 he made his debut at the Hamburg Opera, achieving great success there. Upon hearing of Hinckley's success through the conductor Hans Richter, Cosima Wagner invited the young bass to audition for Bayreuth. He performed there in the 1906 and 1908 festivals as Hunding in *Die Walküre*, Hagen in *Götterdämmerung* and König Heinrich in *Lohengrin*. These performances launched his international career, and he performed in Vienna, Prague, Berlin and Paris over the next few years. In November of 1908 he began his appearances at the Metropolitan Opera House in New York. He participated in the American première of D'Albert's *Tiefland* on November 23, 1908 at the Metropolitan with Emmy Destinn and Erik Schmedes. He sang with the Metropolitan Opera Company in New York and on tour until 1914, appearing in 13 roles in over 100 performances. During this time in the United States he was also known for his concert and recital activities, and between 1917 and 1923, he taught at the Music Conservatory in Kansas City, as well as teaching and choral directing in New York City. Although he specialized in the main Wagner roles, he was also known for his performances of Ramfis in *Aida*, Sparafucile in *Rigoletto* and Capulet in *Roméo et Juliette*. He recorded for HMV.



Gemma Bosini

Gemma Bosini (1890-1982)

Born in Belgioso, Italy, this soprano studied voice in Milan with Salvatore Pessina and eventually made her operatic debut (1909) as Mimi in *La bohème*, in Novi Lugure. For the next twenty years she mainly performed throughout the Italian provinces, being especially favored in Palermo. It was there that she made her debut as one of the Flower Maidens in the first Palermo performance of *Parsifal* in March of 1914. While in Palermo she also met her soon-to-be-husband, the famous baritone, Mariano Stabile. Although mainly active in Italy, Bosini occasionally made guest appearances in other countries, including Egypt, Spain and Argentina. She always returned to her beloved Palermo, where she made her final stage appearance in 1930 as Alice Ford in Verdi's *Falstaff* (a role which she reportedly performed over 400 times). Bosini often sang this role opposite her husband, who, according to some sources, performed his role over 1,000 times! Bosini's repertoire encompassed most of the traditional lyric/spinto roles including Tosca, Madama Butterfly, Margherita in *Mefistofele*, Elsa in

Lohengrin, Iris, Nedda in *I pagliacci*, Antonia and Giulietta in *Les contes d'Hoffmann*, Manon, Micaëla in *Carmen*, Desdemona in *Otello*, Donna Elvira in *Don Giovanni*, Maria in Mascagni's *Guglielmo Ratcliff*, and one of her favorites, Fedora. After Stabile died in 1968, Bosini went to live at the famous Verdi Casa di Riposo in Milan. She recorded acoustically for HMV, including complete performances of *La bohème* and *Faust*.

Hans Lissmann (1885-1964)

This German tenor was born in Hamburg. His father was the bass-baritone Friedrich Heinrich Lissmann (1847-1894) and his mother was the soprano Anna Marie Lissmann-Gutzschbach (1847-1928). The two had great careers in both opera and concert, especially in Hamburg. Hans's sister, Eva-Katharina Lissmann (b.1883), was also an outstanding concert singer. Originally, Hans intended to be a conductor, studying orchestral conducting in Leipzig and Dresden with the famous Arthur Nikisch, and then worked as a conductor at various German theaters. He trained his voice with Raimund von Zur Mühlen, and then with Ernesto Colli in Milan, and sang until 1913 on the Italian stage. In 1913 he returned to Germany and, after a short engagement with the Hamburg Volksooper, Lissmann became the first lyric tenor of the Leipzig Opera (1914-1933). There he sang in the 1919 première of the opera *Revolutionshochzeit* by Eugen d'Albert, and in the 1927 première of the opera *Clavigo* by Max Ettinger. In Leipzig he often participated in the concerts of the Thomanerchor. He was tenor in the famous Rosenthal Vocal Quartet, with the Leipzig surgeon (and bass) Dr. Wolfgang Rosenthal, his wife, the soprano Ilse Helling-Rosenthal, and the alto Marta Adam. From 1923 until his death in 1964, Lissmann was a professor at the Conservatory of Leipzig. He recorded only this one record for Parlophon, the other side being Tamino's aria from "*Die Zauberflöte*".

Claire Hansen-Schulthess (1887-1968)

Born in Zurich, this Swiss soprano spent the major part of her career in Leipzig. While there she was most admired in such diverse roles as Carmen, the Queen of Night in *Die Zauberflöte*, Madama Butterfly, and Marie in *La fille du régiment*. It seems that she was quite well known for her florid work. Her first husband was the well-known actor, Ludwig Daxl-Hansen (who later became Intendant at the Meiningen Theater in Thuringia, Germany). With him she had 2 sons: Hans-Wolfgang and



Hans Lissmann



Claire Hansen-Schulthess



Karl Armster

Helmut. During the war-torn mid-1940's Claire often sang on Leipzig radio programs together with her second husband Reinhold Gerhardt, younger brother of the Lieder singer Elena Gerhardt. Claire and Reinhold were fondly known as "The Radio Gerhardts." (During her career, she sang under the names Claire Schulthess, Claire Gerhardt-Schulthess and, the name under which the recording included on this CD was made - Claire Hansen-Schulthess; however she should not be confused with her almost-exact contemporary, German soprano Claire Hansen.) In 1948 she and her husband moved to London where her profession was teaching singing. From all accounts she was a vivacious person, outgoing, with a winning charm; she also spoke four languages fluently and possessed a varied and all-encompassing education. She recorded for Polydor and Polyphon.

Karl Armster (1883-1943)

Born in Krefeld, this important baritone made his debut at the Essen Stadttheater in 1906, moved to the Komische Oper in Berlin (1907-1911), continuing on to the Stadttheater in Elberfeld (1911-1912) and then was contracted to appear at the Hamburg Opera in 1912, remaining a member there until 1917. On January 23, 1914 he created the role of Amfortas for the Hamburg première of *Parsifal*, with Heinrich Hensel in the title role. He also sang Harlequin in the British première of *Ariadne auf Naxos* in 1913 under Sir Thomas Beecham. During the 1917-1918 season in Berlin, he sang Simone Trovai in the Berlin première of Korngold's *Violanta* as well as the role of Peter Vogl in the Berlin première of Korngold's *Der Ring des Polykrates* (with Elisabeth Schumann as Laura), both conducted by the composer. Armster participated in one world première on May 5, 1930, of Milhaud's *Christopher Columbus* (in a German translation used for Berlin performances), conducted by Erich Kleiber; in the cast were Delia Reinhardt, Margherita Perras, Theodor Scheidl, Fritz Soot and Emanuel List. Armster was quite popular both with audiences and with the administration in Berlin, which resulted in him singing the premières of such important works as *Palestrina* (1919) and *Die Frau ohne Schatten* (1920), as Barak, with Barbara Kemp as the Dyer's Wife. Armster also made guest appearances at a number of houses - the Vienna Hofoper (1916), the Leipzig Opera (1911), and in Amsterdam (1913) as Jochanaan in *Salome*. He was called to Bayreuth in 1914 where he performed Amfortas in *Parsifal* and Gunther in *Götterdämmerung*. By 1920 he was primarily making guest appearances, ending his career in

his favored Berlin, in 1931. His other roles included The Dutchman, Orest in *Elektra*, Escamillo in *Carmen*, Marcello in *La bohème*, Sharpless in *Madama Butterfly*, Arkel in *Pelléas et Mélisande*, Scarpia in *Tosca*, and Amonasro in *Aïda*. Armster made numerous recordings for Odeon, Pathé, Vox, Homocord, Parlophon, Jumbo, Favorite, Polyphon and HMV.

Jenny Sonnenberg (1886-1972)

This elusive mezzo-soprano was born in Lemberg, Germany. At the turn of the twentieth century, the Sonnenberg family settled in the Cape of South Africa. Jenny's studies were at the Capetown College of Music and after the First World War her studies continued, first in Paris with Mme. Regina de Sales, and then later in Berlin. Despite the little information available about this singer, it appears that she had a highly successful career performing in various opera houses in Europe, including the Dresden Staatsoper. Success followed as a concert artist and then, later, as a noted Lieder and oratorio singer. As a concert artist she toured Europe and America as well as South Africa, where she returned to visit her family. With the Nazi regime coming to power and war looming in Germany, she settled in London, where she taught until her death. Sonnenberg recorded late acoustics and early electrics for Polydor.

Björn Talén (1890-1947)

This Norwegian tenor was one of the most popular artists of his day. He was born in what is now known as Oslo and, in keeping with family tradition, attended the Officers Academy, becoming a lieutenant in the army. Around 1910 he began to study voice, first in Oslo, then in Rome, and finally in Milan. During 1914 and 1915 he was a pupil of Sebastianini in Naples and in 1915 made his operatic debut in his native city, singing there until 1920. He continued his studies in Germany the next year and became a member of the Berlin Staatsoper in 1922. Originally, Talén concentrated on the lyric repertoire roles such as Nureddin in Cornelius's *Der Barbier von Bagdad*, but soon graduated to more dramatic roles. He performed at the Staatsoper until 1928, when he then went to the Städtische Oper in Charlottenburg. Interestingly, Talén would often use his own translations when singing Italian roles, when he had discovered that the existing translations available to him were not faithful to the various composers' and librettists' intents; this was not an egotistical move on his part but rather a musical decision. Obviously, with such an assured personality and



Jenny Sonnenberg



Björn Talén



Zinaida Jurjevskaja

independent spirit, people often found Talén difficult to work with. Gradually, he assumed the Wagnerian roles and often appeared as a guest artist in Italy, Spain, Switzerland, the Scandinavian capitals, and the Netherlands. In 1932 he left Germany (reportedly for both private and political reasons) and returned to his hometown of Oslo. He recorded for Vox, Odeon, Homocord and Kristall.

Zinaida Jurjevskaja (1896-1925)

Jurjevskaja's life and career remain among the tragic stories of operatic lore. Born in Russia (the year of her birth can only be approximated), her career lasted only about 3 years. During the Russian Revolution, her family moved to Berlin, where she eventually began her vocal studies. She made her debut in 1922 with the Berlin Staatsoper in Rimsky Korsakov's *Le coq d'or*. In March of 1924 she performed at the Staatsoper, creating the title role in the first German performance of Janáček's *Jenůfa*. It was this series of performances which ensured the international success of Janáček's opera. Jurjevskaja's singing was lauded in the press and she quickly became one of the favored singers in Berlin, essaying such diverse roles as Sophie in *Der Rosenkavalier*, the Countess in *Le nozze di Figaro*, Mimi in *La bohème*, Cio-Cio-San in *Madama Butterfly*, Pamina in *Die Zauberflöte*, and Fiordiligi in *Così fan tutte*. She made guest appearances at a number of houses, most notably in Paris, Switzerland and Amsterdam (as Sophie). While in Paris she gave a recital accompanied by the composer, Serge Prokofiev. By 1925 it appeared that she was on the brink of a major career. During the summer of that year, she took a vacation in Andermatt, Switzerland, and according to reports, on the third of August, she suffered a severe bout of depression, took poison, threw herself into a mountain river, and drowned. Operatic rumor has always insinuated that she had fallen into that severe mental condition over an unrequited passion for another soprano. Jurjevskaja's recording of *Jenůfa's* monologue (available on a Preiser CD) remains a classic example of the way this music should be sung. During her brief career she recorded for Parlophon, Polydor and Homocord.



Edmond Rambaud

Edmond Rambaud (1887-1960)

Rambaud was born at Agen, in the southwest part of France. While working as a plumber at a voice teacher's studio, he was heard by the teacher who encouraged him to study voice. He entered the School of Music in Toulouse, and later went to the National Conservatory of Paris,

where he studied with Saléza and, in 1913, won a coveted first prize in voice; among the other first prize winners were Louis Cazette and Charles Friant. He made his debut at the Paris Opéra on April 9, 1917 as Faust. He remained with that company until 1951, rarely performing outside of Paris. Rambaud quickly became a favorite with Parisian audiences and participated in that city's premières of D'Indy's *La légende de Sainte-Christophe* on June 6, 1920 with Germaine Lubin and Paul Franz, Dupont's *Antar* on March 14, 1921 with Fanny Heldy and Paul Franz, the role of Fenton in Verdi's *Falstaff* on April 3, 1922 with Albert Huberty in the title role, D'Ollonne's *L'Arlequin* on December 22, 1924 with Marcelle Denya and Vanni-Marcoux, the role of Apollo in Roussel's *La naissance de la lyre* on June 30, 1925, Bruneau's *Virginie* on January 6, 1931 with Yvonne Brothier and Miguel Villabella, Reynaldo Hahn's *Le marchand de Venise* on March 21, 1935 with Fanny Heldy and André Pernet, Pfitzner's *Palestrina* on March 30, 1942 with José de Trevi in the title role and on June 7, 1946, Rambaud performed the title role in an important revival of Mehul's *Joseph*, which had not been performed at the Paris Opéra since the turn of the century. His list of roles was impressive, including such diverse characters as the Duke in *Rigoletto*, Roméo, Canio in *I pagliacci*, Mime in *Siegfried*, Alfredo in *La traviata*, Léopold in *La Juive*, Belmonte and Pedrillo in *Die Entführung aus dem Serail*, the False Dimitri in *Boris Godunov*, Don Ottavio, Admète in *Alceste*, and Narraboth in *Salome*. He was highly regarded as David in *Die Meistersinger von Nürnberg* and Tamino in *Die Zauberflöte*. In addition to his operatic work, Rambaud was a popular oratorio singer. After he retired from the stage he taught voice in Paris until his death in 1960. He recorded for Columbia and Pathé.



Hermann Schey

Hermann Schey (1895-1981)

This Dutch bass-baritone received his musical training from 1913 to 1915 in Berlin at the Hochschule für Musik with Professor Henry von Dulong. In 1915 he was drafted as a soldier, only continuing his studies after the war ended. By 1922 Schey was working in Berlin as a concert and oratorio singer, being particularly admired for his Bach interpretations. Resultant concert tours brought him great success throughout many European music centers. In 1929 he sang Mahler's *Kindertotenlieder* in Amsterdam with the Concertgebouw Orchestra under Willem Mengelberg, and left such a lasting impression that he was asked to return annually to Holland, particularly to perform in their annual performances of Bach's *St. Matthew Passion* under that con-



Ayako Ogino

ductor's direction. In 1930 he undertook a tour of Poland, Russia and the Balkan States; during that same year, he sang the bass solo in the Berlin première of the *cantata Das dunkle Reich* by Hans Pfitzner. Starting in 1932 he sang recitals in Paris, and then in Zurich a year later. Schey also premièred lieder by the Swiss composer Othmar Schoeck. Being a Jew, he returned to Holland in 1934, and in 1936 became professor at the Music Conservatory of Amsterdam, while continuing his successful concert career. When Holland was occupied in 1940 by the German army, he went into hiding until the end of the war. He then resumed his career and participated in the Holland Festival and other international festivals. Concert tours brought him to Germany, England, Austria and Switzerland. In 1968 he made a triumphant tour of Israel, and appeared there at the Abu Gosh Festival; he also continued to work as a singing teacher during this period of his life. He made early recordings for Odeon, and later (well into the LP era) for such labels as Ultraphon, Christschall, Tri-Ergon, DGG, Polymusic, Philips, MMS and Concert Hall.

Ayako Ogino (1898-1944)

Ironically, little is known about this elegant, first-rate singer. It is documented that she was one of the first Japanese women to perform both classical and traditional Japanese music. During her career she moved within high intellectual circles in Japan and even traveled to Paris to study in the late 1920s. It was there that she met the famous conductor/composer, Piero Coppola. At the time Coppola was head of the French branch of HMV and, taken with Ogino's voice, he painstakingly created an orchestral treatment of two Japanese reaping songs for her voice. Fortunately for posterity, she recorded them with Coppola in 1932. After this, little is known of Ogino. It seems she returned to Japan where she remained until her untimely death in 1944 at the age of only 46. As far as it can be ascertained, the two recordings presented here are her only known recordings to be made outside of Japan.

Georges Jouatte (1892 -1969)

Born in Monaco, the son of a brewer, Jouatte financed his studies by performing in Paris as a dancer. It seems that at an early stage of his career, Jouatte also appeared as an actor in movies: (in 1923 in the German silent film *Land ohne Frauen* [The Country Without Women] starring Conrad Veidt.) He completed his vocal training while in Germany and originally concentrated on concert work, making his



Georges Jouatte



Marguerita Carlton

debut in 1932. Jouatte made his stage debut at the Paris Opera on July 3, 1935 in Berlioz' *La damnation de Faust*. During his first season he also appeared in Gounod's *Faust*, Tamino in *Die Zauberflöte*, and Castor in Rameau's *Castor et Pollux*. During the next ten seasons he sang the Italian Singer in *Der Rosenkavalier*, Admète in *Alceste*, Florestan in *Fidelio*, Don Ottavio in *Don Giovanni*, Lohengrin, Shahabarim in Reyer's *Salammbô*, Enée in Berlioz's *La prise de Troie* and Arnal in Chabrier's *Gwendoline*. On December 27, 1937, he sang Erik in the first Paris Opéra performance of Wagner's *Der fliegende Holländer* with Germaine Hoerner and Martial Singher. He also sang in the first complete performance of Fauré's *Pénélope* on March 14, 1943, with Germaine Lubin in the title role. He made his debut at the Opéra-Comique on February 18, 1937, as Belmonte in the first performance at that house of Mozart's *Die Entführung aus dem Serail*, with Gabrielle Ritter-Ciampi, Lotte Schöne, Charles Friant and Félix Vieuille, with Louis Fourestier conducting. He also participated in the Opéra-Comique premières of Monteverdi's *L'incoronazione di Poppea* as Néron with Renée Gilly and Madeleine Sibille. On April 30, 1943, he sang the role of Bacchus in *Ariadne auf Naxos* with Germaine Lubin and Janine Micheau, under the direction of Roger Desormière. While at the Opéra-Comique he also performed as both Werther and Faust. All of this is evidence of an amazing career for a tenor who was past 40 when he first appeared in opera! After his retirement he taught at the Paris Conservatory, where his most famous pupil was Régine Crespin. Jouatte recorded for Odeon, Pathé and Columbia; for the latter he sang the title role in the first complete recording of Berlioz's *La damnation de Faust* (Paris, 1948) which remains as one of the most celebrated of all Berlioz recordings in the catalogue.

Marguerita Carlton (????-????)

Every once in a while, biographical information on a singer will completely elude the thorough attempts of us here at the VRCS. Marguerita Carlton seems to be one of those singers. Suffice it to say that from the information we have been able to find it seems that she must have been born around 1900 (or a little earlier) and that her main recording years were between 1928 and 1930. During that time she made quite a few recordings, most stemming from the concert and "popular" song repertoires and all were done for English HMV. Oddly, when she recorded songs with piano or organ, on the label her name appeared as Marguerita. Yet when she recorded with an orchestra she was listed as Marguerite.



Ninon Vallin

Interestingly, even though very little information could be found about this singer, she was of sufficient importance to make recordings with such high profile conductors as Sir John Barbirolli and Lawrance Collingwood. From her recorded repertoire, it would seem that her voice had buoyancy and was not overly heavy. The one operatic recording that could be located, an aria from *Samson et Dalila* (recorded with Barbirolli) seems an anomaly.

Ninon Vallin (1886-1961)

This French soprano was born in Montalieu-Vercieu in southeastern France, and studied at the Lyon Music Conservatory and then privately in Paris with Meyriane Hégion. Originally, she aspired to be a concert artist and while pursuing that goal she was chosen by Claude Debussy to première his *Le martyre de Saint Sébastien* in 1911; in 1914 in Paris, she premièreed his *Trois Poèmes de Stéphane Mallarmé* at the Salle Gaveau, accompanied by the composer. Obviously comfortable with contemporary works, Vallin also championed the works of other French composers such as Roussel and Hahn. She made her operatic debut at the Opéra-Comique in 1912 and during the next decade sang such roles as Micaëla in *Carmen*, Mimi in *La bohème*, Marguerite in *Faust*, Charlotte in *Werther*, and the title roles of *Mignon*, *Manon*, *Mélicande* and *Louise*. She also had a truly major career in South America, perhaps more so than any other European opera star of her time; she was also a favored singer in operettas. Her mass popularity in France resulted in her appearing in the 1937 film, *La fille de la Madelon*. From 1953 to 1959 she taught at the Music Conservatory in Montevideo. Vallin was almost certainly the most prolifically-recorded French singer of the entire 78rpm era, recording extensively from 1913 through 1955. In addition to a complete *Werther* and an abridged *Louise*, she left some 450 sides (encompassing a vast range of vocal music), which were done for Pathé, Odeon, Columbia, Pacific and Vega.



André Balbon

André Balbon (1902 - ?)

This bass-baritone made his operatic debut in 1924 at the Théâtre des Champs-Élysées in the première of Leo Sachs's *Les Burgraves*. Balbon performed throughout the French provincial theaters until he was engaged by the Opéra-Comique, making his debut in November of 1928 in Moret's *Lorenzaccio*. He remained at the Opéra-Comique until 1944. Unlike many artists, Balbon performed both comprimario and leading roles; among them were Colline in *La bohème*, Don

Basilio in *Il barbiere di Siviglia*, Lothario in *Mignon*, Lindorf, Coppélius and Dr. Miracle in *Les contes d'Hoffmann*, Sharpless in *Madama Butterfly*, Gianni Schicchi, Zuniga in *Carmen*, Le Comte des Grieux in *Manon*, and Vulcain in Gounod's *Philémon et Baucis*. He also performed in many premières, including operas by Ibert, Roussel, and Milhaud. On May 3, 1933, he created the role of Aristide in the Opéra-Comique's première of Lehar's *Frasquita*, which starred Conchita Supervia and Louis Arnoult in its leading roles. Balbon continued to appear throughout the French provinces and made guest appearances in London during the 1935 Toye-Beecham Grand Opera Season. After the war he performed mostly in the French provinces, specializing in light opera and operetta. He also performed frequently for the Radiodiffusion-Télévision Française (RTF) and on March 27, 1958, he participated in a broadcast of a complete performance of *Monsieur Beaucaire* with Lina Dachary and Willy Clément. His last known broadcast was in the role of Lepage in Moretti's *Un soir de Réveillon* for RTF Lille in 1963. Balbon made recordings for Pathé and French Decca.

Michel Sénéchal (1927-)

This character tenor was born in Paris, first performing as a child singer in a church choir in Taverny. He studied voice at the Paris Conservatory and made his debut in 1950 in Brussels, where he remained until 1952. Returning to Paris he performed at both the Paris Opéra and the Opéra-Comique. While with both houses, Sénéchal sang major roles in *La dame blanche*, *Les Indes galantes*, *Il barbiere di Siviglia*, *Le Comte Ory* and others. He also often made guest appearances at the Salzburg Festival (at the invitation of Herbert von Karajan) and Glyndebourne, singing Don Ottavio in *Don Giovanni* and Tamino in *Die Zauberflöte*. Sénéchal made his Metropolitan Opera debut as the four servants in *Les contes d'Hoffmann* on March 8, 1982. He also created the role of Fabien in Marcel Landowski's *Montségur* and Pope Leo X in Konrad Boehmer's *Doctor Faustus*. In 1970 Sénéchal began teaching at "L'École d'Art Lyrique" at the Paris Opéra and was eventually named director of that school, while remaining active in important character roles well into his 70s; he was Mozart's *Don Basilio* at the Met's 2005-2006 season's opening night, at the age of 78! As of this writing, he is still teaching. During the 1960s, he starred in a number of complete opera recordings, including *Mireille*, *Thaïs*, and *La dame blanche*.



Michel Sénéchal



Nicolai Gedda

Nicolai Gedda (1925-)

One of the most famous tenors of the twentieth century, Nicolai Gedda was born in Stockholm in 1925. The family moved to Leipzig in 1929, returning to Stockholm after the rise of Hitler in Germany. While working as a bank teller and after inquiring of a friend about a singing teacher, he studied with Carl Martin Öhman, a famous Swedish tenor of the 1920s. Because of his family situation, Öhman initially agreed to teach Gedda for free. In 1952, he made his debut at the Royal Swedish Opera as Chapelou in Adam's *Le postillon de Lonjumeau*. Also during this time he performed in *Der Rosenkavalier* and in what was to become one of his most famous portrayals, Hoffmann in *Les contes d'Hoffmann*. He quickly rose to international stature through debuts at La Scala (1953), Covent Garden and the Paris Opéra (1954), which resulted in the start of an almost legendary recording career at that time. He remained at the Opéra for a number of years and then made his Metropolitan Opera debut on November 1, 1957, as Faust with Hilde Güden and Jerome Hines. He sang some 28 roles there over the next 26 years, including the world premières of Barber's *Vanessa* and Menotti's *The Last Savage*. In addition to his operatic work, Gedda was also known as a first rate recitalist. In 1965 he was given the honor of "Swedish Court Singer" and in the following year was made a member of the Swedish Academy of Music. In 2010 he received the "Légion d'honneur", the highest decoration awarded in France. Over the course of a half-century, but especially during the first 25 years of his career, Gedda made a vast number of commercial recordings, probably more than any other tenor of the LP era. Many of his earlier 'live' performances have also been preserved and are now available on 'private' editions.

The Vocal Record Collectors Society (VRCS) gratefully acknowledges the financial support of those members and friends whose generosity at the Patron and Contributor levels has helped keep our organization fiscally viable and the production of this CD a continuing reality. For this 2012 CD issue, all contributions at the specified levels received from November 1, 2011 through October 31, 2012 are reflected below. (Contributions received between November 1, 2012 and December 31, 2012 will be reflected in the acknowledgements for our 2013 VRCS CD Issue.)

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ENGINEER'S NOTE

The disc sources used for this issue are of commercially issued shellac and vinyl pressings that varied in condition from poor to excellent. As a result, there is a certain amount of inherent surface noise in some selections that could not be fully removed without severely affecting the overall frequency response of these recordings.

Most of the stripped or worn grooves, as well as scratches, certain low-level noises, bumps, thumps and ticks have been minimized or completely removed utilizing RETOUCH Version 3; it is a plug-in program for the SADIE DISC EDITOR which was developed by CEDAR AUDIO.

The original source material was processed with CEDAR's CAMBRIDGE version 6.0.3 restoration system utilizing its Phase Corrector and DeClickle and Decrackle modules in order to eliminate transient noises such as pops and clicks. The reduction of the broadband noise caused by surface scratch was processed with its NR-5 module. Final equalization as well as editing and compiling were achieved using the SADIE DISC EDITOR Version 5.6.2.

Tracks 1, 4, 18 and 19 were processed with a new plug-in program from CEDAR AUDIO entitled RESPEED. RESPEED digitally corrected the pitch instability that was present in each of these recordings. Track 4 still has some pitch variations because the speed of the original recording turntable varied to such an extreme that the program could not correct the resultant problems in their entirety.

For this presentation (which began with the 2009 VRCS issue), the original discs were transferred and processed at a higher sampling rate and longer word length than what is used in the manufacture of the standard compact disc: 96 KHz/24 bit word length vs. 44.1KHz/16 bit word length. As a result, the remastered recordings have been digitally converted and then restored to a more transparent level of clarity than past issues. The POWr 3 dither algorithm was used to create the final CD master.

Seth B. Winner

Seth B. Winner Sound Studios, Inc.

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Vocal Record Collectors' Society 2012 Annual Edition VRCS-2012

1. **ROSA CALIGARIS, Soprano** Verdi - *La forza del destino*: Act 2 - "Madre pietosa Vergine"
2. **EMILIO PEREA, Tenor**: Cilea - *L'Arlesiana*: Act 4 - "E la solita storia" ("Lamento di Federico")
3. **LUCETTE KORSOFF, Soprano**: Ricci - *Une folie à Rome* - "Valse"
4. **RICHÁRD ERDÖS, Bass**: Halévy - *La Juive*: Act 3 - "Vous qui du Dieu vivant" ("Malédiction")
5. **PAULA DOENGES, Soprano**: Wagner - *Götterdämmerung*: Act 3 - "Fliegt heim ihr Raben"
6. **PAUL REIMERS, Tenor**: Dvořák - *Gypsy Songs*: "Songs My Mother Taught Me" Op. 55, No. 4
7. **HEDY IRACEMA-BRÜGELMANN, Soprano**: Verdi - *Otello*: Act 4 - "Ave Maria"
8. **ALLEN C. HINCKLEY, Bass**: Weber - *Der Freischütz*: Act 1 -
"Schweig, schweig, damit niemand dich warnt" ("Arie des Kaspar")
9. **GEMMA BOSINI, Soprano**: Catalani - *La Wally*: Act 1 - "Ebben, ne andrò lontana"
10. **HANS LISSMANN, Tenor**: Méhul - *Joseph (en Égypte)*: Act 1 - "Champs paternels"
11. **CLAIRE HANSEN-SCHULTHESS, Soprano**: Donizetti - *Don Pasquale*: Act 1 -
"So anch'io la virtù magica"
12. **KARL ARMSTER, Bass-Baritone**: Lortzing - *Undine*: Act 3 - "O kehr' zurück"
13. **JENNY SONNENBERG, Mezzo-Soprano**: Henschel - "Morgenhymne" Op. 46, No. 4
14. **BJÖRN TALÉN, Tenor**: Mascagni - *Iris*: Act 1 - "Apri la tua finestra" ("Serenata")
15. **ZINAIDA JURJEVSKAJA, Soprano**: Rimsky-Korsakoff - "Snegurochka" ("The Snow Maiden"):
Prologue - "S Podruzhkami Po Yagodu Khodit" ("Snow Maiden's Aria")
16. **EDMOND RAMBAUD, Tenor**: D'Amor/Marshall - *La Chanson de Mon Coeur*:
"Toujours je vous entends"
17. **HERMANN SCHEY, Baritone**: Goethe/Schubert - "Erlkönig" (Op. 1) D.328
18. **AKAYO OGINO, Soprano**: Unknown arr. Coppola - *Momizouri*:
"Uta" ("Chanson de la Récolte du Riz")
19. **AKAYO OGINO, Soprano**: Unknown arr. Coppola - *Momizouri*:
"Uta" ("Chanson du Faucher")
20. **GEORGES JOUATTE, Tenor**: Délibes - *Lakmé*: Act 1, No. 6 - "Fantasie aux divins mensonges"
21. **MARGUERITA CARLTON, Contralto**: Day - "Arise, O Sun"
22. **NINON VALLIN, Soprano/ANDRÉ BALBON, Bass-Baritone**:
Massenet - *Manon*: Act 3, Scene 1 - "Pardon, mais j'étais là"
23. **MICHEL SÉNÉCHAL, Tenor**: Rossini - "Arietta all'antica"
24. **NICOLAI GEDDA, Tenor**: Ray/Rolf - "The Sunshine of Your Smile"

TOTAL TIME: 79'55"

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2012 Annual Issue

See booklet insert for complete
track listing and liner notes